phardt to Play "Werther"-The Casts That Were and Their Successors A Revolt of the Gods--A New Tolstoy Play Willard's National Theatre.

The memories of old theatre goers ere revived this week because of the letter written by Mr. Morris Phillips in Dramatic Mirror. Mr. Phillips has a well-known lover of the drama many years, has written on dramatic topics and as a former associate of N. P. Willis, the poet, cannot reasonably be expected to acknowledge Edwin Forrest as he greatest of American tragedians. Willis and Forrest had a violent quarrel once upon a time, Mr. Phillips, who always writes interestingly, has much to say of the claims made by the Forrest adonce a legion. He thinks that the tragedian was coarse in his methods and his best in rough-and-tumble Bowery nelodramas like "Jack Cade" and "The Gladiator," and he quotes Longfellow and many others to the effect that Forrest lacked finish and subtlety; that Edwin Booth outpointed him as a poetic player, and much criticism of the same sort.

Macready was a more polished actor than his quondam rival. Yet we have the evidence of a man partial to him and to

evidence of a man partial to him and to his school. George Henry Lewes, that Macready was as cold as a dog's nose and utterly without temperament—that is the fiery, propulsive temperament. Editor riske answers Mr. Phillips in the same issue, making the very plausible contention that Forrest's reputation has endured nobly and that during his career be was the representative American trahe was the representative American tra-gedian. There is plenty of printed testi-mony to prove that Forrest was a great, verwhelming, though very unequal, He was volcanic and spouted rained rocks, ashes, lava—and muddame, rained rocks, ashes, lava—and mud. But he had temperament, that quality which, mantle-like, covereth a multitude of technical shortcomings. He was a Salvini in the rough. Later in his life he became an ardent student. Old men speak to-day of his Lear and Othello, and scout the notion that the Italian Salvini ever came within a mile of "Ned" Forrest. As for the frozen placidities of Macready—!!

By reason of his exceptional physical equipment Forrest could not compete with the more lithe and alert Edwin Booth n the matter of versatility. A desert ion cannot be a chameleon or roar gently sucking dove! The present writer aw For est once. It was not on the boards. He never wished to see him again after e one short but thrilling encounter. The old Forrest mansion formerly stood at the of Broad and Master streets in Philadelphia. On Sunday afternoon durng the latter part of the '60s it was the ustom of small and devilish-minded boys o congregate upon the steps of the actor's stately house. One summer afternoon we were playing at full steam, shrieking and scuffling, when the door suddenly opened and an awiu appearing old man-one of Walt whitman's splendid savage old men came upon us. The smallest brat always gets the worst in such encounters, and your deponent felt the verbal wrath of the burly, black-browed

the verbal wrath of the burly, black-browed giant at close range.

"You damned little beggars, I'll kill you if I catch you here again!" was roared at us as we fell over each other. It was Edwin Forrest, old man Forrest the died in 1872l and he looked like twenty Otheltos and twenty Lears rolled into one as he denounced us in good, unadorned English. Frightened! We ran until we came to a river, though whether it was the Delaware or the Schuylkill we do not remember. Since that day when in the full tide of the reminiscence retailers we can always truthfully aver that we once "saw and heard fully aver that we once "saw and heard Edward Forrest."

Possibly our dramatic dean, Mr. William Winter, who has been suffering with a cold for a week past, may be persuaded to give ouvenir of Forrest. He has green and fragrant the memory of the sweet-tongued Booth.

What is the attraction for Sarah Bernhardt in parts that require mere male "pants"? Not satisfied with Hamlet, she is about to appear as Werther in an adaptation of Goethe's novel by Paul Decourcelle. Who knows but in her old age—for she is only a lively sexagenarian—she may give us an ideal Polonius!

Forbes Robertson has just celebrated his fiftieth birthday in London-just the age for Hamlet and Romeo. Young men under 40 seldom grasp the meaning or the music of these roles.

There are times when the cock-sure primism of the present generation of heatre goers may be attenuated by a perusal of some celebrated old casts. In he cafe of the Morton House there are a ew framed. We fear the oldsters are ight when they shrug contemptuous shoulders at our present day ready-made ctors and clothes-made actresses. nay read, inter alia, that the three Boothsmay read, inter alia, that the three Booths—Japinas Brutus Edwin and John Wilkes—Japinared in a performance of Shakespeare's "Julius (ar." It makes one blush to think of modern casts after that triung perfection of ensemble. And Bogumi Dawison, the great Polish-Jewish tragedian, as CU cllo, with Edwin Booth as Iago!

To-day our actors are born, not made-to everse the familiar axiom. That is they grow up and go on the boards without preliminary training, become stars without drilling, thanks to their tailors and a debased popular taste. There was a time when an actor ran the gamut of characters in a stock company before he aspired to leading man. W. H. Thompson, Wil-ton Lackaye, John Drew, Richard Manston Lackaye, John Drew, Richard Mansfeld—we name them at random—Edward Sothern and a few of the old guard underwent serious study and much experience and even then they won their spurs with difficulty. What the present generation dislikes is careful, artistic craftsmanship. A pair of lively legs, a noisy voice, and are serious up for the possessor, male or female. Where are the actors of yester-

They are going to give an English version of "Old Heidelberg" in London, though not Aubrey Boucicault's.

Edward Terry is playing Dick Phenyl in "Sweet Lavender" away down in Cape Town, South Africa.

The gallery revolted the other night at the Shaftesbury Theatre, London, because there were no programmes. The piece was "For Sword or Song," and for a parter of an hour the din was terrific Programmes! programmes!" shouted the Programmes! programmes!" shouted the amable denizens of the loft. At last they were gratified, though a free fight almost ensured when the distribution took place. During the second act Miss Julia Neilson, satisfaction of the second act Miss Julia Neilson, satisfaction of the good night!" "Give me good night!" Good night!" piped an obliging voice in the gallery. Miss Neilson turned her face to the rock. A lct of merry rigs are these London gallery "boo-ers."

Another of Tolstoi's stories, "Work While Ye Have the Light," has been dramatized by Walter Stephens in London. This is indifferent news. Tolstoi, like Thackeray, does not lend himself to dramatization. is essentially a prose realist.

Where is that millionaire-billionaires are excluded in the competition-who ight drop a few of his hard dollars for

an endowment theatre? Mr. Willard intends making the experiment, so he asserts, in London. It is to be based on the lines of the Comédie Française, but, as the Era points out, without the distinctive feature of that establishment—the profit sharing by the members of the company. That is already a big difference, as Mr. Willard will discover when he endeavors to tempt high-price actors from their comfortable berths elsewhere. Pensions, honors, the distinction of belonging to the House of Molière, win the services of French actors and actresses. Their squivalent is not included in the scheme of Mr. Willard.

THE KALTENBORN QUARTET. Its Second Concert Given Last Night at Mendelssohn Hall.

The second concert of the Kaltenborn Quartet took place last night at Mendelsschn Hall. The programme consisted of Haydn's quartet in G major, Op. 77, No. 3; a romance for violin, harp and organ by Saint-Sains, Trneuk's E flat major capriccio for violin, 'cello and harp, and Rheinberger's C minor suite for organ, violin and 'cello. The unusual character of the

and 'cello. The unusual character of the programme seemed to lend uncommon interest to the concert, but there is really no serious demand in this community for such compositions as the Saint-Saens work offered last night.

Miss Grace Rollins played the organ part acceptably, but Mr. Chesire pulled unnecessary volumes of tone out of his resounding harp. As for Mr. Kaltenborn, the virtuous organ ruthlessly exposed the waywardness of his intonation. The Haydn quartet went tolerably, but was by no means perfect in ensemble.

HACKETT AS A MANAGER. Rehearsals of His New Play, "The Bishop's

Move," Begin in Chicago Next Week. Mrs. Thorndyke Boucicault, who has been seriously ill for some time in her apartments, at Morello's, has recovered sufficiently to attend rehearsals of "The Bishop's Move," which opens on March 2 at the Manhattan Theatre. Mrs. Boucicault, who takes the part of the Duchess, will start with the company to-morrow for Chicago, where the rehearsals will be continued under the personal supervision of James K. Hackett, who is at present there filling an engagement with "The Crisis." It will be his first venture as a manager in a play in which he does not

WOMEN CLIMB TO THE RYNDAM. All the Lone Women on That Ship Survived the Moral Inquest.

new women inspectors of immigration made another trip down the bay yesterday morning and two of them climbed aboard the Ryndam. These two were Miss Helen A. Taylor, the chief of the squad, and Miss Josephine Lassoe. The latter was sworn in too late on Wednesday to make the initial experiment with the others. The two women climbed up a nearly perpendicular fifteen-foot ladder to reach the Ryndam's deck and a good many of the ship's passengers watched the feat with interest. Neither of the women, on the authority of the male inspectors, showed any signs of balking, and the immigration authorities are beginning to lose the fear they have had as to the ability of the petticoat inspectors to get aboard ships in a nautical way. There never was any occasion for fear, anyway. Everybody knows that a woman can go up a ladder if she wants to. The only question is whether she wants to or not.

The Ryndam's passengers proved to be nearly all families, and the inspectors found only a few lone women in the first and second cabins. All were "passed morally."

Ms on the day before, the women inspectors asked questions only here and there among the passengers and have not put this part of their work to a real trial yet. Miss Taylor said yesterday that in a day or two she and her co-workers would have learned the rones well enough to have learned the ropes well enough to take up the role of inquisitors in dead

earnest.

"Of course," she said, "we expect to meet with some unpleasantness. It would be very remarkable if we didn't. So far none of those we have questioned has been at all ruffled by it, apparently. We have the ship's manifest to tell us enough about each person to avoid any scrious about each person to avoid any serious

mistakes."

The Graf Waldersee from Hamburg, which is expected to arrive to-day, will be the first big ship to have a visitation from the women inspectors. She will also give them a good, hard climb.

The Ellis Island authorities from the Campingham of Aven have them at

The Ellis Island authorities from the Commissioner down have never been at all enthusiastic about the new plan, but all of them said yesterday it was not time yet to express an opinion. The time is expected to arrive after the first howl is nade by a passenger.

WINTER HOMES FOR SQUIRRELS Built in Central Park Trees at the Request

of the "Squirrel Woman." score of little houses are being put in the trees in the upper part of Central Park as winter homes for the gray squirrels. The work is being carried out under the direction of a wealthy woman who lives on the West Side near the Park and who is known to most of the Park employees as the Squirrel Woman. She is the only person not connected with the Park Department who is permitted to carry a police whistle. The whistle is used whenever she discovers any one trying to kill or injure the squirrels

She visited the Arsenal the other day to see Mr. O'Rourke, the superintendent of small parks, and give directions as to the trees in which the squirrel houses should

"It is astonishing how wantonly cruel otherwise respectable people sometimes are," she said to Mr. O'Rourke. "I have seen people riding through the Park stop their carriages and let their dogs out to

their carriages and let their dogs out to chase the squirrels and sometimes kill them. Boys also coax the animals with beanuts in one hand and a stick in the other. When the squirrel comes near enough the boy kills it.

The woman passes most of her time in the upper part of the Park. She always carries several bags which contain a store of nuts and other dainties for her pets that they are fond of. Sime of the squirrels know her as soon as they hear her chirp to know her as soon as they hear her chirp to them and run to her and eat from her

hand.

It is said that her devotion to the small inhabitants of the Park came about in this way. Some years ago she was afflicted with a nervous disease and passed nearly every day for a whole summer in Central Park. She gradually recovered from her nervousness. While an invalid she enjoyed the companionship of the squirrels and birds, and when she got well she determined to become their protector. come their protector.

HURRYING UP NEW BRIDGE. Steel Roadway to Be Joined Over the Middle of the River in a Week.

The Pennsylvania Steel Company is making rapid progress on the superstruct-ure of the new Williamsburg bridge and it is expected that the steel ends of the roadway will be joired over the middle of the river within a week. The company has until Aug. 1 to complete the work, but it is believed that it will be finished before

Musicale at Mrs. George Crocker's. Mrs. George Crecker of 1 East Sixtyfourth street gave a musicale yesterday afternoon at which Mme. Nordica and M. Gilibert sang, and Leo Stern, husband of Mme. Suzanne Adams, played. Three hundred guests were present. LIVE TOPICS ABOUT TOWN.

Clyde Fitch is annoyed over the announcements that he intends to sail immediately for Europe for the sake of his health. Mr. Fitch says he will follow his riginal plan and go to Europe for his vacation on the day he booked his passage several months ago—that is, April 7. And Mr. Fitch says that he is not ill, but going abroad for a summer vacation, just as most members of his profession intend to do. The output of Fitch dramas is likely to be just as prolific next year as it has been for several seasons. The fact that the results nave been somewhat different in the present nave been somewhat different in the present season has not disheartened the playwright. He already has orders from no less than six stars and he seems to realize that fame and favor are but short lived in his profes-sion and the game is played best when every possible advantage is taken of popu-larity at its height.

There was a first night this week which in the opinion of the manager and proprietor of the playhouse, was going to be an event of unprecedented importance in New York.

"I tell you," he said solemnly at the dress rehearsal, "there's going to be something doing to-morrow night. There'll be thirty low necks in this theatre."

There were not quite so many, but there were a few and the occasion offered further evidence of the present tendency of New York women to dress much more elabor-ately at the theatre than they ever did before. Since hats first disappeared from before. Since hats first disappeared from the theatre there has been a constant tendency to more striking dressing, which, combined with the present styles, has made the appearance of this year's audiences especially spectacular.

The greatest influence in this style has been, however, the opera. There the usual dress of the women who sit in the orchestra could not be more costly and showy.

At least one New Yorker experienced no grief when the Moulin Rouge, resort beloved of so many good Americans who go to Paris, was torn down. He remembered the place with no affection. "I had invited a young woman I met

there last summer to take supper," he said yesterday, "and after a good but unpretentious meal, I asked the waiter for the check. It ought to have been about 50 francs. It was more than four times that amount. But the supper we had eaten was quite distinct from the other charges. That cost what I had supposed it would. The rest of the check, as the waiter very promptly explained, was for various suppers that my companion had eaten during the week when there was no generous American around to pay for them. I could not quite stand for that, in spite of the lady's polite suggestion that it would be easiest to pay the whole bill. I declined to do that and I never tried the Moulin Rouge again for supper. It seemed to have been organized too exclusively for the stranger." there last summer to take supper," he said

There is a gastronomic nov. Ity in town for persons who are either very familiar with all existing good things to eat, or take so little interest in the pleasure of eating that something especially piquant is required to appeal to their appetites. The new fashion does not come from any wellknown provider nor even from a part of the city that might be expected to supply a luxury. Its place of origin is a bakery far down on the West Side of the city. There is made the bread used by many of the Greek residents of the city. Until the recent demand for this bread became so large, the clientèe of the shop comprised only the compatriots of its proprietor. But some of the bread found its way by chance to the table of a person supposed to be an authority in matters epicurean. Its fame, once established, spread over miles of exclusive table cloths and the Greek baker is still puzzled as to the surprising vogue acquired by his wares among a public that had been quite indifferent to him and to his works. In addition to charm of taste, there are said to be wholesome qualities about the food which compensate for some of the peculiarities of its manufacture and the tendency of the baker to deliver it wrapped in a newspaper. Greek residents of the city. Until the deliver it wrapped in a newspaper.

Mme. Patti's contemplated tour of the one of the most absorbing features of the musical year, whatever its outcome may be. The prima donna is now 60, which is also the age of Christine Nilsson. Her appearances in England for the last ten years have been few in number, probably amounting to less than twenty a season, with little travel necessary, and generally separated at intervals of time sufficiently long to give her the opportunity to rest.

The ordeal of an American tour is likely to dissipate in a short time the prima donna's vocal savings and will prima donna's vocal savings and will be a great contrast to her experiences abroad. But the vocal side of this tour is not really regarded as the most important. The public will be relied on to attend the concerts through its desire to see such a famous woman.

Daniel Frohman described it this way: "I should not call it a farewell tour, for there is no novelty about that sort of trip. It is really an exhibition tour with the most famous singer that ever lived, to be seen if

famous singer that ever lived, to be seen if not heard."

Expensive shoemakers who get the maximum prices for their wares are no onger able to persuade their customers that they alone are able-to give them the particular last which is the mode of the year. Nowadays the ready-made shoes are in nearly every case quite equal in the matter of form and otherwise to the products of the most expensive shoemakers. It is in this respect that the greatest ad-It is in this respect that the greatest advance has been made the last few years in the low-priced shees. Formerly it was necessary to pay a high price to acquire a last not as pointed as a toothpick or as broad as an arm. But now the cheap shoe is as good in this particular as the most expensive. Evidence of this fact is found in the case of a New Yorker who had for several years patronized the same exfound in the case of a New Yorker who had for several years patronized the same expensive shoemaker. Once he wanted a pair of shoes in a hurry and got them in such very short time that he was led to examine them carefully when they began to show signs of wear soomer than he thought they should. Under the lining he found indisputable evidence that they had been made in a shoe factory and not in the rear of the New York shop where several men were always cobbling industriously. He examined some others and found that they came from the same wholesale dealer.

Lawyers, in addressing a jury, single out one member of it who to them presents the most intelligent appearance and to him deliver their eloquent appeals, confident that if they can impress hi m his influence will be valuable in its effect upon the other members. If they make a mistake rarely do they discover it. But according to the stenographer of a certain part of the Supreme Court, this happened a few days ago: All the testimony in a case had been taken. the lawyers for both sides had summed up and the Judge had charged the jury, when up rose the intelligent juror whom both counsel had singled out as the re-

He was enlightened and presumably, in spite of his intelligent appearance, was not chosen to be foreman. "I am going to Cleveland." "Then take the Eric and be comfortable." Fare only \$12. Cafe ear service unsurpassed. Meals served as you order them.—Adv.

A NEW TENOR AT THE OPERA.

ALOIS BURGSTALLER IN WAG-NER'S "DIE WALKURE." Bayreuth Siegmund Heard on the Metropolitan Stage Mr. Bispham as Wotan

the Small-Nordica and Gadski Sing.

"Die Walküre" was performed at th Metropolitan Opera House last night. It was an extra performance, and the occasion was Lincoln's Birthday. Whether it was that Americans could not reconcile the pruriencies of the Volsung family with the memories of the day or that the German overs of Wagnerian drama could not discover any reason why they should celebrate the saviour of the western republic, the audience was a very small one. But it was like many other small audiences, full of enthusiasm. It applauded every thing that was done, and had as good a time as if it had been three times the size.

The interesting incident of last night's performance was the début here of Alois Burgstaller, who appeared as Siegmund He sang the part two weeks ago in Philadelphia and made a good impression, which he repeated last night. He was heartily applauded after the first act, and received not less than five calls, together with Mme Gadski, who, as Sieglinde, helped him to make the act effective.

Mr. Burgstaller is a man of fine physique well suited to the heroic Wagnerian rôles. His voice is a typical German tenor, having a full barytone quality in the low register and tending to whiteness in the upper tones, which are generally sung in mixed voice with something too much of a forced open throat. But the voice is on the whole robust and well-conditioned organ, emitted without undue pressing and nearly always agreeable to hear.

The tenor's style is open to discussion It is not what is usually regarded as the typical Beyreuth style, though Mr. Burgstaller is purely a product of the Bry euth school. His declamation is exigg rated in its treatment of consonants, and this naturally results in some distortion of the musical phrase. On the other hand, his cantilena is far and away ahead of what we would naturally expect of a Baircuth singer. It is excellent in phrase, agreeable in tone and correct in intonation. It has not the grace, the elegance, the sweetness of an Italian's cantilena, but what German tenor's has? Mr. Burgstaller's Siegmund was musically the best the Metropolitan Opera House has heard in years, and in some passages of the declamation, as in the narrative of the first act, it was equal in dramatic force and picturesqueness to Mr. Van Dyck's. The new tenor's voice production is often like Van Dyck's, but he is a much better singer. Indeed, not since Vienagan, has any one made a more since Niemann has any one made a more eloquent effect with that significant bit at the end of the narrative:

"Non weisst du. fragende Frau, Warum ich Friedmund nicht heisse."

Mr. Van Rooy was indisposed last night and Mr. Bispham took charge of Wotan's tales of woe. Once upon a time he sang the third act and conveyed the impression of a one-eyed god in reduced circum-stances. It did not tend to the betterment of the pilgrim from Wall alla that he was heard last night in two acts instead of three. Mr. Bispham's Wotan makes clear to the youngest Wagnerian neophyte the supremacy of Fricka, especially when that stickler for the observance of marital rights is impersonated by that experienced lady, Mme. Schumann-Heink.

Mme. Schumann-Heink.

Mme Nordica repeated her now familiar and admired embodiment of the Valkyr who thought she knew Wotan's purposes better than he did himself, but counted without her Fricka. Mme. Gadski's Sieglinde had all of its vocal charm last night, and Mr. Elmblad as Hunding was surely the primeval savage. The stage management showed much improvement, especially in the treatment of the lighting of the sword. The untuneful nine in the last act "set the wild echoes flying" in fine style, and Mr. Hertz echoes flying" in fine style, and Mr. Hertz and the orchestra did their share of the evening's work excellently. On the whole, was a good performance

Karl Grinauer's 'Cello Concert.

Karl Grinauer, 'cellist, assisted by Mrs Grinauer, pianist, and Camilla Wertheimer, also pianist, gave a concert yesterday also pianist, gave a concert yesterday afternoon in the Astor Gallery at the Waldorf-Astoria. Mr. Grinauer played three movements of Davidoff's A minor concerto, compositions of Schubert and Popper, and also, with Mrs. Grinauer, the finale of "Tristan und Isolde." He also took the liberty of playing some music of his own. Mr. Grinauer's performances lacked the tone preedful for their surround. acked the tone needful for their surround-

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"I have been bothered a good deal," said the jurror, "about two words the lawyers use here all the time."

"Ah, what are those?" asked the Court. expecting to be called upon to expound res inler alios acla or a fortiorari or some other dead ones.

"Why, 'plaintiff' and 'defendant'," said the jurror. "I don't know what they mean."

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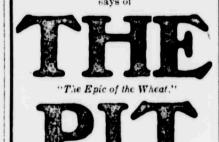
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Stranded Steamship Floated NORFOLK, Va., Feb. 12.-The British teamship Garlands, which stranded near Big Kinnakeet life saving station on the North Carolina coast on Sunday while going from New London, Conn., to Wilmington, N.C., was floated to-day by wreck-ing tugs. When the Garlands stranded her crew of eighteen were taken off in the life savers' breeches buoy.

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